



# The R. A. M. Club Magazine.

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## CONTENTS.

	PAGE		PAGE
Different Points of View, by		Presentation to Mr. Walter	
Dr. H. W. Richards ...	1	Macfarren ...	12
Club Doings ...	7	Our Alma Mater ...	12
Mems. about Members ...	8	Academy Letter ...	14
Obituary ...	10	Notices and Future Fixtures ...	16
The Sullivan Memorial ...	10		

## Different Points of View.

BY H. W. RICHARDS.

If an intelligent outsider, unacquainted with the ramifications of our profession, were suddenly confronted with the vast host of men and women of every shade of opinion, feeling and character, whose entire existence depends upon twelve semitones, his amazement would be only equalled by his incredulity. He would probably refuse to believe that such a thing could be within the bounds of possibility.

Even to us if we consider it, it is a marvel.

This "noble army, men and boys, the matron and the maid," includes not only the composer and the performer, but the man who makes the smallest part of every musical instrument, and even the piano-tuner and the organ-blower. The latter, however,



is more often than not a pluralist, and combines his office with some other profession, perhaps window-cleaning or grave-digging. Though not as wholly dependent on music as his brother professionals, he takes like them a high view of it, and resents it bitterly if any reflection is cast upon his part of the performance. The story may be familiar to my readers of the artistically-minded organ-blower, who expressed himself as not surprised at the failure of a Service, when the organist had played Gibbons in F, while he had been blowing for Boyce in A. This showed *his* point of view, though it may not have coincided with that of the performer at the key-board.

But the organ-blower is not destined to play his important part for ever; and whether he resents it or not, it is a fact that modern science is rapidly replacing him by electric or hydraulic power. Can it be that this fate is in store for other equally self-important members of our musical force? Certainly it is a reflection not without comfort to the organist, that in future he will depend less on human than on mechanical aid, which, if not so artistic and discriminating, will perhaps be more certain and reliable, though not without its own possibilities of disaster; moreover, in this new state of things conflicting points of view happily cannot exist.

An organist would gladly free himself of both these props, and rely upon his own resources, if it were only possible. Being dependent on an engine that constantly wants oiling, or upon the vagaries of a blower who may have been crossed in love, he suffers under a greater disadvantage than many of his brother musicians, — a point of view which they do not always consider in pronouncing judgment. He also suffers in being unable to carry his instrument about with him. His only solace in this lies in the proud consciousness that no other single performer controls so huge a machine as his gigantic stack of pipes. In spite of its vast magnitude, which is apt to daunt and overwhelm the beginner, it is not to be forgotten that the organ has its limitations, very decided limitations, which must be recognised by all who have its honour at heart.

And here let me say that the organ suffers from nothing so much as from the well-meaning but mis-applied zeal of those who would take it out of these limitations and treat it as what it is not. What can be finer than a fine organ, rolling its majestic waves of tone through aisle and arch, rendering devotional or classical music with a dignity all its own! But when it is used as a cheap substitute for an orchestra, and made to gambol and pirouette through modern light effusions, or to crash through the terrifying works of up-to-date cacophony, — both quite alien to its character, — what can be a more lamentable exhibition of the wrong use of a good thing! Truly the organ might say: "Defend

me from my friends." After all, this desecration is brought about not so much by want of heart as by want of thought, — in other words, by an inadequate point of view.

All instruments have their limitations, and to get the best out of each, the first necessity is an insight into its individuality. An organ player, in the first place, cannot hope to make the same varied gradations of tone by the aid of his fingers as the pianist. It is true that between the touch of one organist and that of another there is the widest difference. The same piece may be almost unrecognisable at the hands of two different performers, though correctly played by both on the same instrument. Technique, which has been brought to so fine a point of perfection in pianoforte-playing, in organ-playing is no less important. In these days of absolute lightness and responsiveness of touch — the result of the new tubular-pneumatic and electric actions — I contend that the proper study of the one instrument will only improve the other. But nevertheless, though the organist's technique may be perfect, and he may possess full command over all degrees of phrasing, *legato* and *staccato*, he is still debarred from producing the same subtleties of expression as the pianist. For instance, a *sf.* from the organist's hand alone is an impossibility, and the only result of a heavy or thumping touch might be to put the action out of gear. The organ is in reality passionless, and though mechanical means are used, such as the swell pedal and tremulant, to produce expression, still like all mechanical aids they cannot compare with the sympathetic hand on the pianoforte or the bow on the violin, with which a skilled performer can produce such exquisite *finesse*, such minute degrees of intensity and shades of tone.

To the professional who knows the instrument this is all an old story, but it needs emphasising occasionally for the benefit of those who approach the organ from a wrong standpoint, chiefly through lack of intimate acquaintance with it.

This is evident in their criticisms. They express disappointment after hearing an organ piece performed, I believe, because they find the organ not producing the same effects to which they are accustomed from a pianoforte or violin. I feel sure, if they were to analyse their attitude of mind, they would find they had, perhaps unconsciously, approached the organ from a wrong point of view. They naturally feel the lack of finger and bow effects. Yet surely it is unfair and unwise to expect these, which are impossible to produce upon the organ, and which are characteristic of instruments of radically different structure. Would it not show equal unfairness and ignorance for an organist who thoroughly understands the cult of his own instrument, to listen to the pianoforte and feel dissatisfied because the beautiful rolling diapason quality of an organ was not forthcoming! Each has its own



peculiarity and charm, and if we take the true view, and expect from each instrument only what it can give, we shall save ourselves a great amount of disillusionment.

This feeling of something lacking is common amongst organ students of the present time, especially those who are imbued with the exaggerated requirements of ultra-modernism. In playing, they are never so well satisfied as when they have out the full swell, or are busy pumping the swell pedal, or using the softly-voiced stops with the tremulant perpetually introduced. All this is merely an attempt to make the organ imitate something outside itself, and shows not only inferior taste but a radical misconception. Those who have nourished their system on Wagner-Tschaikowsky-Strauss effects will not be content with plainer fare; even Beethoven and Brahms are to them unappetising. One wonders what Carlsbad waters will be found strong enough to cure the musical dyspepsia from which these *gourmets* will ultimately suffer! This highly seasoned and exclusive diet does not tend to form a "*mens sana in corpore sano*." How can we wonder that the criticisms of such people are naturally warped in one direction, and that they see music in general from their own point of view?

Having stated, I hope fairly, the natural limitations of the organ and the disadvantages under which it labours, chiefly caused by a non-recognition of these limitations by its admirers, let us now consider briefly some of its advantages and merits—and they are many.

Naumann in his History of Music says: "from the end of the 15th century improvements began which have resulted in making the organ perhaps the greatest and grandest of modern solo instruments, capable of meeting all the requirements of the polyphonic art." Since these words were written the organ has made even greater strides in development as to mechanism, touch and tone. It seems to me that at this moment organ-building is at the same high point as was violin-making in the middle of the 17th century, when Nicolo Amati, Antonius Stradivarius, and Joseph Guarnerius brought the art of violin-making to a perfection that it has never surpassed. We cannot doubt that this perfection of manufacture was, through the incentive it afforded, in a large degree responsible for the wonderful school of Italian violinists from Corelli onwards, including Locatelli, Geminiani, Veracini, Vivaldi, Tartini, and culminating in the great Paganini. The present remarkable improvements in the art of organ-building must be recognised, for they enable music to be played upon the instrument which would have been an absurdity no less than an impossibility a few years ago. Remembering the paramount influence of violin-making upon the violin-playing of former days, I cannot see why modern organ-building should not result in an equally fine school of organ-players from this day forward.

The art of "voicing" has gone so rapidly ahead, and such contrasts of tone colour can now be produced in legitimate ways, that in this respect the organ has no rival. This wide range of variety at the disposal of one performer is entirely peculiar to it, and when handled with artistic insight superb effects should result. As with all good things, a very thin line divides the sublime from the ridiculous; and I suppose no instrument can with so little difficulty be made noisy and vulgar in the hands of the untutored, or still more in the hands of him in whom these qualities are inherent. But without either vulgarity or tameness, the organist who makes judicious use of his materials can give us an endless variety of tone. The "delicate tracery," so well named, which he can exhibit in his accompaniments, the weaving and interweaving of themes, the subtle *organ* effects (not orchestral) that can be introduced without either swell-pedal or tremulant, are unfortunately too often overlooked in these days of hasty, cheap finish, but are to my mind the essence of good organ-playing.

In defence of the organist we must remember that he has not always a free hand. He may be anxious to play only the best organ-music in the best organ-manner, but may find that his public, accustomed to hearing orchestras, demand more; and are not at all pleased unless their favourite orchestral works are introduced. A programme of strictly organ music, without an assortment of arrangements of well-known pieces, would fail to attract any but the few. There is undoubtedly a dearth of good modern music written for the organ. It has a far smaller repertoire than, for instance, the pianoforte, and the temptation to play chiefly adaptations of orchestral works is very great. Some of them certainly seem to suit the new development of organ-construction, with which unfortunately organ-composition has failed to keep pace. I do not think that any organist can completely keep out of this; but so far as he yields, he must be careful not to prostitute his noble instrument and lower himself from his responsible position.

The organist and his organ are in many directions a great educational influence, and what they do through the length and breadth of the land is often unrealised by other musicians. In places of no mean importance, even in these days, in so-called musical England, the only chance of hearing good music for a great portion of the population, is the voluntary of the organist in the local Church. By his playing to an audience of a few hundred people twice every Sunday, he is wielding a power for musical good or evil unknown even to himself. By his own progress in his art, helped by the rapid growth of organ-construction, and by his thoughtful and artistic use of his instrument, treating it from its own standpoint as I have tried to suggest, he can



show the right road, and give out the spark which may kindle in his hearers into the flame of love for good music of all kinds. This brings its own responsibility, and should compel him to widen his horizon.

This widening, so desirable for all musicians, is especially necessary in the organist, from whom so much all-round knowledge is expected. By it I mean, that he should take every opportunity of hearing all kinds of good music. We should all, whatever our special branch may be, make a point of attending organ, pianoforte, and violin recitals, orchestral and chamber concerts, with equal interest, approaching each from a sympathetic attitude of mind and intelligence, and giving to each its place in the necessities of musical life. But in order to do this with profit, we must try to understand the characteristics and limitations of each instrument, and not judge one by the standard of another. The harshest denunciations in musical matters, as in all others, generally proceed from want of proper understanding. The French as usual have expressed this to perfection in their phrase:—*"Tout comprendre c'est tout pardonner."*

It is not easy to be sympathetic in our judgment of something that we have not thoroughly fathomed. Musical taste soon degenerates into musical bias, and musical bias into neglect of other points of view. A man naturally inclines towards his own instrument, or that with which he has been familiar since childhood, and his sympathies are of course warped in that direction, and to him his own point of view becomes the only sensible one. As a result, he thinks his own little post in the vast army of music all-important, or to use another metaphor, the key-stone which keeps the arch together.

To the man who studies character, the greetings of two specialists are not without humour. They may be on the friendliest footing, but where Art is concerned each thinks himself the central figure. The pianist, for instance, meeting the teacher of singing, feels what he may not say: "You're a good sort of fellow, but after all only a voice-producer." Or the professor of composition, greeting his friend the violinist with a hearty handshake, is conscious under it all that his friend is only scraping a fiddle, while he is engaged in that life-long search for consecutive 5ths, which will have its bearing on the music of the future! When we see this *vice versa* it seems the more absurd. Their mutual attitude is caused by neither "envy, hatred, malice, nor all uncharitableness," on the part of either, but merely by *self-centring*, which in its turn springs from a more intimate understanding of his own work than of that of his friend—in a word, from a different point of view.

Whatever part we may take in the great campaign of musical life; whether our permutations and combinations of the twelve

semitones are produced on the pianoforte, violin, organ or vocal organ; we must remember that our manoeuvres must of necessity form only a very small part of the strategy of the whole force. To whatever point of perfection we may bring our skill upon our own instrument, yet we are only treating with one department of the extraordinary wealth of sound which is meant to delight the souls of men, and the contribution of others to the sum total is quite as necessary as our own.

We ought not to forget that each department requires a life-time of study, and in passing judgment let us beware of the snare of ignorant criticism, which is so irritating to the expert. Our thoughts and remarks would very often be qualified to a great extent if we could only remember that we are probably thinking or speaking from "different points of view."

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## Club Doings.

The Ladies' Night which had been originally fixed for the 17th June was, owing to circumstances, held on the 18th instead. In arranging the programme for the occasion the Committee desired to give the members a last opportunity of meeting Mr. Sauret before his departure for the United States, and it was with very great gratification that owing to the kindness of the artists they were enabled to carry out their wishes with the utmost success. The Concert Room at the Academy, which as usual had been decorated, was thronged with the largest assemblage of members and their friends that has so far attended any meeting of the Club, no fewer than 156 being present. The programme opened with an organ solo, the 1st movement from Widor's 5th Symphony, excellently played by Miss Margaret Kennedy, winner of the R.A.M. Club Prize in 1903, who received warm applause. Senor Sobrino and Mr. Sauret gave a masterly rendering of E. Schütt's Suite in E (op. 61) for pianoforte and violin, a work which is dedicated to Mr. Sauret, and then Madame Sobrino sang with much charm "Pur dicesti," by Lotti, and "Patron! Patron!" from Bach's Cantata "Streit zwischen Phoebus und Pan." Mr. Sauret's Solo "Fantasie sur l'opera 'Faust' de Gounod," by Wieniawski, afforded the audience an opportunity of giving the distinguished artist a specially warm reception, and the applause was both loud and long. Mr. Sauret was accompanied on the pianoforte by Mr. Stanley Hawley. After the interval, Madame Sobrino so delighted the company with "A Memory," by Goring Thomas, and "Ständchen," by Tschaiakowski, that she was obliged to pacify them with a dainty rendering of Lassen's "Frühling." The programme concluded with Spohr's Duo in D minor (op. 39) for two violins, in which Mr. Sauret received the assistance of his talented pupil, Miss Ruth Clarkson. Both players were recalled, and Mr. Sauret received very hearty applause, in token of the regret of the Club at his approaching departure, and its best wishes for his future across the Atlantic; and so ended a remarkably successful meeting.



The Annual Dinner took place this year at the Trocadero Restaurant in Shaftesbury Avenue. The 24th July being a Friday was inconvenient to many members, such as organists and others, but still a goodly company assembled to the number of 61, a large proportion of whom were ladies. Mr. G. E. Bambridge, the President of the year, occupied the Chair, having on his right hand Sir Alexander Mackenzie, and on his left Mr. Walter Macfarren. The toast list included, besides the usual loyal toasts, "The R.A.M. Club," which was proposed by the Chairman; "The Royal Academy of Music," proposed by Mr. E. E. Cooper, the Hon. Treasurer of that Institution, and acknowledged by the Principal, Sir A. C. Mackenzie; "The Chairman," proposed by Mr. Macfarren and acknowledged by Mr. Bambridge; "The Ladies," proposed by Mr. Threlfall; and "The Hon. Treasurer and the Secretary," proposed by Mr. Macfarren. These toasts were diversified by two recitations by Miss Ellen Bowick, three violoncello solos by Mr. Herbert Withers, (a) "Romanze," op. 35, E. A. MacDowell; (b) "Serenade," op. 3, Victor Herbert; (c) "Scherzo," op. 8, Hamilton Harty; and two songs by Mr. Arthur L. Oswald, (a) "Le Baiser," Goring Thomas; (b) "Absent yet present," Maude V. White. All of these were rendered in such a manner as to ensure the pleasure of the company, who testified their appreciation in an unmistakable manner. Mr. Stanley Hawley was invaluable at the piano. A very pleasant evening terminated shortly before 11 o'clock.

### Mems. about Members.

Three Lectures on "Choir Training" were delivered by Mr. H. W. Richards at the Royal College of Organists on 6th, 13th and 20th June.

Dr. Joachim at the Banquet of the Royal Academy of Arts, on 2nd May, paid a graceful tribute to English music, past and present.

A new Scena for Contralto and Orchestra, "The Triumph of Alcestis," by Mr. Frederick Cliffe, was produced at the Philharmonic Concert on 14th May, the vocalist being Madame Clara Butt.

On 16th June, at the Royal Academy of Music, Mr. Hans Wessely was presented by his pupils and friends with the fine Stradivari violin known as the "Deurbroucq"; Sir A. C. Mackenzie and a large number of contributors being present.

The King's University at Windsor, Halifax, the oldest University in Canada, has conferred the degree of D.C.L. upon Sir Alexander Mackenzie.

Dr. Cowen's Orchestral Poem, "A Phantasy of Life and Love," was performed at the last Philharmonic Concert of the season on 25th June.

Mr. John Thomas's Annual Harp Concert took place at St. James's Hall on 4th July.

On 6th July, Miss Amy Hare gave a Concert at St. James's Hall.

Mr. Albanesi and Mr. John Thomas have been elected Directors of the Philharmonic Society.

A new Trio in F for violin, violoncello and pianoforte, by Mr. A. von Ahn Carse, was performed for the first time in London at the Bechstein Hall on 1st July.

Mr. Edward German's opera, "A Princess of Kensington," is to be produced at the Broadway Theatre, New York.

Dr. F. H. Cowen has promised to contribute a new Choral work for the Cardiff Musical Festival to be held next year.

Mrs. Knatchbull (Miss Dora Bright) has completed a three-act opera entitled "Tuong Lung's Shadow."

We are gratified to announce that Mr. Fred Walker is recovering from the serious illness which kept him away from his classes last term, and will resume his customary duties at the half-term. All his friends trust that he will speedily regain his former health.

During Sir Alexander Mackenzie's "holiday" he has been working at the Cantata originally intended for the Birmingham Festival. Whittier's poem, "The Witch's Daughter," forms the libretto, and the music is laid out for soprano and baritone soloists, chorus and orchestra.

Mr. W. W. Starmer is to lecture at the Royal Institution on "Bells," a subject to which he has devoted much attention.

An Orchestral Service was held on Sunday, 7th June, at Brixton Church, when the programme opened with an Overture "Christiana," by the Conductor, Mr. Douglas Redman. The organist at the services was Mr. Welton Hickin as usual.

Miss Winifred Robinson gave a Violin Recital at the Steinway Hall on 24th June.

Mr. Frederick Corder gave at the Royal Institution a course of Lectures on the "Evolution of Music."

A pianoforte Concerto in D, by Mr. Harry Farjeon, was produced at a recent Promenade Concert at Queen's Hall, the soloist being Mr. Cuthbert Whitmore.

Dr. Cowen conducted the first performance of his new Orchestral composition, "Indian Rhapsody," at the Hereford Festival. About a dozen authentic Indian melodies are employed in the work.

Mr. Stewart Macpherson's Text-book on the "Rudiments of Music," has just been issued by Messrs. Joseph Williams, who will also shortly bring out six songs by Mr. Macpherson, the words being by Mrs. Byron (Miss M. C. Gillington). The music is founded upon Iroquois melodies.

Dr. Cowen intends to produce Mr. Stewart Macpherson's "Notturmo" for Orchestra in Scotland during the approaching season.

Congratulations to Mr. H. W. Richards, on gaining the degree of Mus. Doc. Dunelm.

A new orchestral "Suite Vénitienne," by Mr. W. H. Reed, was produced at the Queen's Hall Promenade Concert on 24th September.

### Organ Recitals.

Mr. J. P. Baker at the Parish Church, Tooting Graveney, s.w. (23 Aug.)  
at St. Peter's Presbyterian Church, Upper Tooting, s.w. (30 Sept.)

Mr. H. L. Balfour at Holy Trinity, Sloane Street, s.w. (6 June).

Dr. G. J. Bennett at Lincoln Cathedral (1 June).

Mr. F. A. W. Docker at St. Clement Danes, Strand, w.c. (10 July).

Mr. Sydney Lovett at Christ Church, Brondesbury, n.w. (7 May).

Mr. F. G. H. Moore at Dunedin, New Zealand.

Mr. W. Henry Thomas at St. George's, Tufnell Park, N. (24 June).



## New Music.

*Frederic H. Cowen*, "The Heroes," four-part song (Novello & Co.)

*Eaton Fanning*, "We love our Island story," four-part song "

*Lewis Hann*, "Rêve d'Amour," for violin and pianoforte

*Alicia Adélaïde Needham*, (Vincent Music Co.)

"My dear and only love," song (Novello & Co.)

"With faithful heart," song "

*A. Randegger, jun.*, "Sonata in E minor," op. 15.

"Souvenir," op. 17, No. 1.

"Saltellato-Caprice," op. 17, No. 2.

(All for violin and pianoforte and published by Novello & Co.)

*Reginald Steggall*, "Berceuse," for pianoforte (Vincent Music Co.)

*Walter S. Vale*, "Magnificat and Nunc Dimittis" in C (Novello & Co.)

## Obituary.

Dr. J. Christopher Marks, the organist of Cork Cathedral for the last forty-three years, died suddenly on 17th July at Clifton. The deceased, who occupied a prominent position in Irish musical life, formed one of that large band of excellent musicians whose earliest training was that of a choir boy. He studied under Robert Turle at Armagh Cathedral and was not quite 25 when he was appointed organist at Cork Cathedral, where he was successful in re-establishing, after a century and half of desuetude, the full choral service. Dr. Marks was an Hon. Local Representative of the Royal Academy of Music.

Though not at the time of his death a member of this Club, yet the passing away of one of its former Presidents, Lieut. Dan Godfrey, demands some notice in these pages. He was born at Westminster on 4th September, 1831, and entered the Royal Academy of Music as a student of the flute at the age of 15. In 1856 he was made Bandmaster of the Grenadier Guards, and henceforward his name was inseparably linked with the band which he made so famous. On the occasion of Queen Victoria's Jubilee in 1887 he was made a Second Lieutenant, this being the first time that a commission had been bestowed upon a Bandmaster in the British Army. He retired in 1896, and then formed a band of his own. He composed some waltzes, the best known being the "Guards" waltz, and was a very successful arranger of music for military bands. He died on the 30th June last, at the residence of his eldest daughter at Beeston, Notts., in his 72nd year. He left estate valued at £6,189 gross, and £5,884 net.

## The Sullivan Memorial.

The Memorial to the eminent composer and distinguished *alumnus* of the Royal Academy of Music which has been erected in the gardens on the Victoria Embankment was unveiled on 10th July last by



H.R.H. the Duchess of Argyll in the presence of a large and representative gathering, when speeches were delivered by the Duke of Argyll, Lord James of Hereford and Mr. W. S. Gilbert. By the kind courtesy of the editor of *Musical Opinion* we are enabled to reproduce an illustration of the memorial which is the work of Mr. W. Goscombe-John, A.R.A. The design consists as will be seen of a bust of the late Sir Arthur Sullivan on a tall pedestal, against which leans a bronze figure of "Grief." Lying at the side are some laurels, the mask of Comedy, a lute and the score of "The Yeoman of the Guard" all in bronze. The inscription at the foot is "1842—ARTHUR SULLIVAN—1900." The following (from "The Yeoman of the Guard") also appears on one side of the pedestal:—

Is life a boon?  
If so, it must befall  
That death, whene'er he call  
Must call too soon.

W. S. GILBERT.

The memorial, which was raised by subscription, is held by the London County Council as a public trust on behalf of the people of London.



## Presentation to Mr. Walter Macfarren.

After a career, during which he has been connected with the Academy, as student, professor, conductor, director and member of the Committee of Management, for the long period of sixty-one years, Mr. Walter Macfarren considered that he might now enjoy the *otium cum dignitate* to which his many and distinguished services to his Alma Mater entitled him. Such an event however could not be allowed to pass without some expression of the esteem in which he is held by his friends, and so on the 23rd July, a large company assembled at the Royal Academy of Music, with Mr. Randegger in the chair. Mr. John Thomas made a speech recounting the chief events in Mr. Macfarren's career, and then, on behalf of those present, handed to him an English gold minute-repeater watch and an album containing an illuminated address with the signatures of all the contributors. Mr. Walter Macfarren's speech in reply was marked by deep emotion. He alluded to various phases in the history of the Academy, and to the many eminent musicians with whom he had there been brought into contact.

Mr. Macfarren's past and present pupils have presented him with another address, and a solid gold cigar case in token of their affectionate regard and thanks for all his past services to them.

Mr. Macfarren retains his seat on the Committee of the R.A.M. which will still enjoy the benefit of his experience and valuable help.

Besides Mr. Walter Macfarren and Mr. Emile Sauret, recent retirements from the R.A.M. Staff include Dr. Charles Steggall, Mr. Arthur O'Leary, Mr. Adolph Schloesser, Mr. Wilhelm Kuhe and Mr. William Farren. In tendering these gentlemen the good wishes of the Club, we are certain that their interest in the Institution which they have served so long and so well will remain undiminished.

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## Our Alma Mater.

There was a brilliant gathering at the Orchestral Concert on Friday, the 26th June, at the Queen's Hall, the audience including the President of the Institution, the Duke of Connaught, the Duchess of Connaught, the Princesses Patricia and Margaret, Lord Kilmorey, Lord Alverstone, Professor J. Dewar and many other notabilities. It must have been gratifying to Sir Alexander Mackenzie, who conducted, to be able to produce so much talent and bring forward such strong evidence of the excellent work being done by the historic music school over which he so ably presides. The most memorable performance was that of a new MS. Overture, entitled "Cyrano de Bergerac," by Mr. Paul Corder. The music illustrates Cyrano's character as soldier, poet and humorist. Each attribute is furnished with a theme which possesses distinction, and the working out shows lively imagination and dramatic perception, the treatment of the first and second subjects being ingenious and interesting. The work is well scored in modern style, and in its entirety the composition is an achievement as well as one of great promise. Another admirable

student effort was a Concertstück in G minor, for organ and orchestra, by Mr. Benjamin J. Dale. The themes are bright, and their development and treatment effective, and Mr. Dale showed his skill as an executant as well as a composer, by his adept manipulation of the great organ. Miss Marjorie Hayward and Miss Julia Higgins severally displayed ability and musical taste as violinist and pianist, and Mr. Bertram W. O'Donnell showed that he had received excellent training by his violoncello playing. Much promise was shown at the pianoforte by Miss Dorothy Forster, and the singing by Miss Verena Mutter, Miss Thérèse Grabowski and Mr. Gale Gardner provided agreeable variety.

The Chamber Concert was held on the 23rd of July, in St. James's Hall, when there was a very large attendance. The proceedings began with two movements from a String Quartet in G, the work of Mr. L. Wilfrid Peppercorn (Ada Lewis Scholar). The Andante is melodious and skilful, the Scherzo, bright and sprightly, and were presented by Mr. E. W. Woof, Miss G. Baker, Miss E. Wingfield, and Mr. B. O'Donnell. The ensemble class did themselves and Mr. Emile Sauret much credit by their smooth and steady playing in the "Song of Thanksgiving," from Sir A. C. Mackenzie's "London Day by Day," and the conductor's well-known brilliant "Farfalla." Miss Irene Sharrer (Potter Exhibitioner), displayed talent in Chopin's Andante Spianato, and Polonaise in E flat; she is very young, but she plays with taste and musicianly perception. Miss Inez Sworn also acquitted herself well in the Introduction and Rondo from Beethoven's Sonata in C (op. 53). Commendable also was Miss Florence Reeve's playing of Moszkowski's Valse in E (op. 32). Miss A. M. Inglis played Wieniawski's second Polonaise for violin solo. Miss Hilda Howard gave evidence of excellent training in Goring Thomas' "Willow Song." Sir C. V. Stanford's Song-Cycle was rendered by Miss Ethel Lister, Miss Mildred Jones, Mr. Ben Calvert, and Mr. F. Haden-Morris, and Mr. George Clowser brought forward an Irish dialect song, "The Grand Match" (MS.), by Arnold Bax (Macfarren Scholar).

The Operatic performance on the 22nd July, had additional interest lent to it, as two excerpts were rendered from works one rarely sees on the English stage of to-day. These were the third act of Gluck's "Orpheus" and the second of Mascagni's "L'Amico Fritz." The most meritorious performance in Mascagni's work was that of Miss Edith Patching as *Suzel*. This young lady possesses a good soprano voice, of which she has considerable command, and she also acts gracefully. Mr. Alexander Webster's performance of *Fritz* was also praiseworthy. He produces his voice excellently, but is lacking in power as yet. Mr. Daniel Richards possesses a good baritone voice, which he used effectively in the part of *David*. The small part of *Frederick* was given to a lady, although not so allotted by the composer. Mention should be made of the excellent organ-playing in this excerpt of Mr. B. J. Dale. In the "Orpheus" excerpt Miss Florence J. Hoole did well in the title-rôle, and sang "Che Faro" with feeling. Miss Selina P. Soper also showed considerable talent. Miss Edith H. Coish appeared as *Amore*. The duty of accompanying the two performances on the the pianoforte fell on Mr. A. E. T. Bax, who succeeded in imparting to his playing a broad orchestral style which answered very well in the absence of a band.



On Friday, the 24th July, a large audience assembled at St. James's Hall on the occasion of the Annual Prize-giving. The proceedings opened with a performance of Maaret's "Concertante" by the ensemble class under the direction of Mr. Sauret. The tone and execution were excellent, showing evidence of careful training and patient work. This was followed by two part-songs, "Barcarolle," by Goring Thomas, and "The Dance," by Elgar, conducted by Sir A. C. Mackenzie, and well rendered by the choir of ladies. An address was given by the Principal, Sir A. C. Mackenzie, who, in giving a review of the past year's work, said:—"Our artistic course has run so smoothly and evenly during the past year, that I am not in a position to startle you with any violent contrasts or Strauss-like effects, but only to offer another set of variations on the old *canto fermo*, the Academy, which old tune has the happy knack of providing such inexhaustible series of modern harmonies and progressions, new episodes and developments, that I have not needed to tax my ingenuity very much in their composition." Sir A. Mackenzie alluded to the losses the Academy had received by the death or retirement of many of its supporters and workers. Mr. Walter Macfarren, after being connected with the Institution for 61 years, was retiring. Mr. Sauret was leaving them to take up work in Chicago. Mr. Norman Forbes Robertson succeeds Mr. William Farren as teacher of elocution; and Signor Moretti, Herr Willy Hess, and M. Edgardo Levi are new members of the staff. In concluding his remarks, Sir Alexander made a forcible appeal for the establishment of a national opera house, and regretted that the first brick of it was not yet baked, but that he hoped that before long an institution so much needed would be a *fait accompli*. He also made a statement gratifying to all music-lovers, and those interested in the advancement of musical education in England, that the course of instruction at the Academy is now of such a character that there is no longer need for students to go to a foreign conservatoire to study music, as at the Academy they receive a first class musical education, and also have the opportunity of hearing the best performers and the most advanced music of the time. At the close of the address, Madame Albani presented the prizes to the successful students.

### Academy Letter.

1903 Their Royal Highnesses the Duke and Duchess of Connaught and Strathearn honoured the Academy by graciously attending the Midsummer Orchestral Concert on Friday afternoon, June 26th, at Queen's Hall. Before leaving, His Royal Highness, the President, desired the Principal to intimate to the students with what pleasure he had listened to their excellent performances. At the Concert a Concert-stück in G minor (MS.) for organ and orchestra, by Benjamin J. Dale (Sir Michael Costa Scholar), was produced, the composer taking the solo part. The programme also included an Overture (MS.) "Cyrano de Bergerac," by Paul W. Corder (Goring Thomas Scholar).

Several important professional changes have recently taken place. Mr. Walter Macfarren, Mr. Arthur O'Leary, Mr. Wilhelm Kuhe, Mr.

Adolph Schloesser, Mr. William Farren and Mr. Emile Sauret have resigned their position on the teaching staff, and the following appointments have been made:—Mr. W. H. Bell and Mr. Harry Farjeon, Harmony and Composition. Herr Beno Schonberger, Mr. Arthur E. Newstead, Mr. Claude Pollard and Mr. Cuthbert Whitmore, Pianoforte. Professor Willy Hess, Violin. Mr. Norman Forbes, Elocution and Dramatic Class. It will be noticed that, of the new professors elected, five are ex-students of the Academy.

A presentation to Mr. Macfarren, on his resignation, took place in the Concert Room on the 23rd of July, Mr. John Thomas presiding. The Chairman spoke concerning Mr. Macfarren's long and honourable connection with his Alma Mater, Mr. Threlfall, the Principal and Mr. Randegger adding to Mr. Thomas's remarks. In handing the retiring professor a gold English minute repeater, Mr. Thomas stated that an Album containing the names of those taking part in the presentation would be sent to Mr. Macfarren later. After thanking his numerous friends for their kindness, Mr. Macfarren made some singularly interesting remarks briefly referring to the different Principals, Chairmen of Committee, and others with whom he had been brought into contact during his connection with the R.A.M., which extended over a period of no less than sixty-one years. He also spoke of the intense gratification with which he witnessed the present flourishing condition of the Academy.

The terminal Chamber Concert took place on Thursday, July 23rd, and on the following afternoon Madame Albani distributed the Prizes; both these events taking place at St. James's Hall.

The Operatic Class (under the direction of Mr. Edgardo Levi and Mr. B. Soutten) gave performances of the third act of Gluck's "Orpheus" and the second of Mascagni's "L'Amico Fritz," at the Academy, on July 22nd.

The following Scholarships and Prizes have been awarded:—Santon Scholarship, Roland Mackenzie. Dove Scholarship, Gladys Clark. Stainer Exhibition, Gilbert James Ledger. Joseph Maas Exhibition, Ben Calvert. Charles Lucas Prize, Benjamin J. Dale. Walter Macfarren Gold Medals, Rosamond Ley and E. York Bowen. Parepa-Rosa Prize, W. Daniel Richards. Swansea Eisteddfod Prize, Gwladys Roberts. Frederick Westlake Memorial Prize, E. York Bowen. Julia Leney Prize, Rita Jacobs. Dove Prize, E. York Bowen. Gilbert R. Betjemann Gold Medal, W. Daniel Richards. Messrs. Hill & Sons' Prize, Ivy L. St. Aubyn-Angove. James Tubbs & Son's Prize, Ruth Clarkson. Charlotte Walters Prizes, Alison L. Gillies and Isabel Merson. Ridley Prentice Memorial Prize, Mary T. Wilson. Medals of the Society for the Encouragement of the Fine Arts, Edith C. Patching and Rosamond Ley. Hannah Mayer Fitzroy Prize, Bernard R. Foster.

The R.A.M. Club Prize, which is competed for during Michaelmas Term, will this time be awarded for the best performance by female voices of the Trio "Night's ling'ring Shade," from Spohr's "Azor and Zemira."

The Examination for the Wind Instrument Scholarships will take place on January 13th, 1904. Full particulars may be had from Mr. F. W. Renault. W.H.



## Special Notice.

Subscriptions for 1903-4 are due on 1st November, 1903. Members and Associates are courteously requested to forward the same as soon as possible after that date to the Hon. Treasurer, Mr. H. R. Evers, 2, Aubrey Road, Campden Hill Square, W.

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## Future Fixtures.

SOCIAL MEETING and Annual General Meeting, Thursday, 29th October, 1903, at 8 p.m.

Supper, Saturday, 21st November, 1903, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 2nd December 1903, at 8 p.m.

Supper, Saturday, 19th December, 1903, at 8 p.m.

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SOCIAL MEETING, Saturday, 30th January, 1904, at 8 p.m.

Supper, Saturday, 13th February, 1904, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 27th February, 1904, at 8 p.m.

Supper, Saturday, 26th March, 1904, at 8 p.m.

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Supper, Saturday, 7th May, 1904, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 15th June, 1904, at 8 p.m.

ANNUAL DINNER, Wednesday, 20th July, 1904, at 7.30 p.m.

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The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

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## Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 289, High Road, Lee, S.E.

By order of the Committee.